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Christopher Hogwood, Artistic Director

ONE HUNDRED-EIGHTIETH SEASON, 1994-1995

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The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1994-1995 Season

December 16 at 8:00 p.m., Jordan Hall at New England Conservatory, Boston
December 19 at 8:00 p.m., Sanders Theatre, Cambridge

John Finney, Conductor

Hodie Christus Natus Est

Giovanni Pierluigi da Palestrina
(1524–1594)

O Magnum Mysterium

Giovanni Pierluigi da Palestrina

Hodie Christus Natus Est

Giovanni Gabrieli
(c.1553/6–1612)

Concerto Grosso Op.6, No.8

Fatto per la notte di Natale

Vivace-Grave-Allegro-Adagio-Allegro-Adagio

Vivace-Allegro-Pastorale

Arcangelo Corelli
(1653–1713)

Magnificat, RV 610a

Roberta Anderson, soprano

Eleanor Kelley, alto

Noel Vazquez, tenor

Antonio Vivaldi
(1678–1741)

— INTERMISSION —

Magnificat in B-flat Major

Janice Giampa, soprano

Susan Byers, alto

James Ruff, tenor

Mark McSweeney, bass

Francesco Durante
(1684–1755)

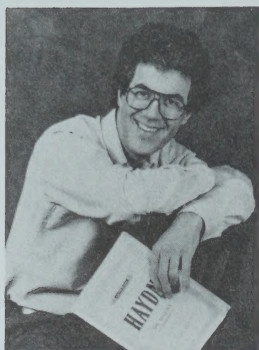
Gloria, RV 589

Roberta Anderson, Gail Abbey, Pamela Murray, sopranos

Luz Bermejo, alto

Antonio Vivaldi

JOHN FINNEY, CONDUCTOR



John Finney is widely praised for his organ and harpsichord playing, as well as for his work directing several Boston-area ensembles. He has performed solo keyboard recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with H&H, the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. John Finney also has an active conducting career; he has been H&H

Chorusmaster since 1990, and was named Associate Conductor in 1992, directing the H&H Chamber Series. He also serves as Director of the University Chorale at Boston College, Director of Music for the Wellesley Hills Congregational Church in Wellesley, and Director of the Heritage Chorale in Framingham. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and the Boston Conservatory, and he has studied at the North German Organ Academy with Harold Vogel, and at the Academy for Italian Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Denon, Decca, and Nonesuch. He is on the faculty of the Boston Conservatory, and also teaches at the Academy for Early Music in Bressanone, Italy.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically-Informed Performance," performing music on the instruments and with the performing techniques of the period in which it was composed for an authentic sound and concert experience.

Founded in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B Minor Mass (1887) and St. Matthew Passion (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to its Symphony Series at Symphony Hall this season, H&H also offers its first subscription season outside of Boston, at Veterans Memorial Auditorium in Providence, RI. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts.

The H&H Chamber Series

H&H's critically acclaimed Chamber Series offers concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. The series was formed in 1988 to showcase the talents of H&H singers and instrumentalists performing in smaller ensembles and performance spaces. The series is also characterized by its wide-ranging repertoire that spans several centuries and countries.

Now in its seventh season, the H&H Chamber Series has had a colorful history. In its early years, concerts were held in different churches throughout Boston, and audiences were given an architectural tour along with the performances. John Finney became conductor of the series in 1990, and that year, the series moved to Old South Church at Copley Square. In the 1992-93 season, the Chamber Series found a home in Jordan Hall at New England Conservatory, and last season, expanded to offer concerts at Sanders Theatre in Cambridge as well. These acoustically complementary venues, John Finney says, give audiences "two fine choices to hear the fine musicianship and delightful repertoire characteristic of the series." The "Baroque Noel" program, first offered in 1992, has become a popular celebration of music of the season from distant periods and places, and this year features music of the Italian Baroque.

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AN ITALIAN BAROQUE CHRISTMAS

Robert Mealy

Giovanni Pierluigi da Palestrina
(1524–1594)
Motets “Hodie Christus Natus Est”
“O Magnum Mysterium”

Giovanni Gabrieli (1553/6–1612)
Motet “Hodie Christus Natus Est”

Arcangelo Corelli (1653–1713)
Concerto Grosso Op.6, No.8,
“Christmas Concerto”

Antonio Vivaldi (1678–1741)
Magnificat, RV610a
Gloria, RV589

Francesco Durante (1684–1755)
Magnificat in B-flat Major

“Italy is a Region, that is on all hands held to be the *Eden of Europe*, the Garden or Paradise of this Northwest part of the World.” So wrote William Crook, in 1674, one of many visitors from the North who fell in love with the native delights of the place. Italy, and things Italian, became a shorthand for the most sophisticated aesthetic pleasures during the seventeenth century, a place where the arts were most naturally at home and where music and painting were as abundant and as delicious as figs and oranges. Tonight, you will hear Christmas delicacies culled from two centuries of these artistic harvests, from the earliest stirrings of the Baroque to its transformation into the Classical style of the eighteenth century.

We begin in Rome, with one of the great masters of the late Renaissance. Although he did not invent the art of seamless counterpoint, Giovanni Palestrina became famous during his lifetime for the suavity of his compositions, and after his death he was virtually canonized by the Church. This was partly due to the myth that he had saved church music at the Council of Trent, where (the story goes) the cardinals were on the verge of discarding service music altogether as being too complicated, until Palestrina produced his *Missa Papae Marcelli*. Its clarity of declamation won the cardinals over, and music in the liturgy was saved. This little drama is

not really true, but it allegorizes a very important shift in composition, as the specific sense of each individual word became newly important. As the Council finally ruled, “The whole plan of singing in musical modes should be constituted not to give empty pleasure to the ear, but in such a way that the words may be clearly understood by all, and thus the hearts of the listeners be drawn to the desire of heavenly harmonies, in the contemplation of the joys of the blessed.”

“O Magnum Mysterium,” from Palestrina’s first book of motets from 1569, demonstrates well the twin virtues of intelligibility and smooth contrapuntal flow that made his style so admired. In fact, this work was one of the first to be revived by the Cecilian movement of the nineteenth century, when Palestrina was held up as the perfect sacred composer. “Hodie Christus Natus Est,” by contrast, uses a device which we usually associate with Venice of some forty years later known as *cori spezzati*, or divided choirs, where material is playfully tossed back and forth between the two groups. Palestrina began experimenting with these polychoral techniques in his 1575 book of motets, just at a time when the Church was embarking upon an assured use of spectacle and theatricality to convey its message through the senses.

In Venice, by contrast, the expansive musical architecture of Giovanni Gabrieli was deployed as part of a very different agenda. Where Rome was the center and symbol of the Catholic Church, Venice was the capital of an extensive business empire and one of Europe’s most significant mercantile centers. Gabrieli’s sonorous architecture was meant to echo through the gilded spaces of San Marco, creating an aural splendor appropriate to the Venetian state. With its joyful dance rhythms and open harmonies, Gabrieli’s setting of the Christmas antiphon has a characteristically Venetian clarity and spaciousness about it.

A century later, another kind of cultural contrast emerged between the two cities, which the German theorist Mattheson, writing in 1713, put this way: “The Roman style is more sedate than the Venetian; the latter is on the whole melodic, the former seeks a more continual harmony. The Venetian makes its way to the ear more quickly, but its spell continues for a shorter time than that of the

Roman, which has more body." In instrumental music, the chief representative of this "Roman style" was the great violinist Arcangelo Corelli, the only musician to be buried in the Pantheon. Thanks to the enlightened patronage of the fabulously wealthy Cardinal Ottoboni, Corelli had the luxury to polish his compositions as long as he liked before publication. In fact, his *concerti grossi* were being performed and enthusiastically received as early as 1682 but did not appear in print until after Corelli's death in 1712. The concerto "written for Christmas night" is the only one with any kind of program, and here the "Christmas" motif only appears in the last movement, an evocation of the rustic bagpipers of the hills around Rome.

Venice, on the other hand, boasted a very different kind of violin virtuoso, one who excelled in theatrical effect rather than closely-worked architecture. Antonio Vivaldi was employed for much of his career by one of the *Ospedali*, institutions which, given the Venetian state's reluctance to let younger sons of the nobility marry, often served as the schools for illegitimate but well-born young women. Several of these made a specialty of music, and the *scuola* of the Pietà, just down the Grand Canal from San Marco, was a particularly popular attraction for foreign visitors in the eighteenth century. Rousseau wrote in his *Confessions* that "every Sunday during Vespers, motets for a large chorus with a large orchestra, which are composed and directed by the greatest masters in Italy, are performed in barred-off galleries solely by girls, of whom the oldest is not twenty years of age. I can think of nothing as voluptuous, as moving, as this music." Though the Pietà was one of the best conservatories in Europe, it was still a religious institution, and Vivaldi was nominally a priest, although after taking orders he never particularly celebrated mass. Rumor had it that he once disappeared into the sacristy in the middle of the service to write down a fugue that had popped into his head.

Both his Magnificat and his better-known Gloria are excellent examples of the kind of

theatrically-oriented religious art that was in Venetian vogue in the eighteenth century, the auditory equivalent of Tiepolo and his exuberant religious dramas that fill the heavens of so many Venetian churches. Vivaldi's religious music works exactly the same way, creating a vivid and dramatic reading of the sacred text in gestures that are always memorable. Although he was perfectly able to write learned counterpoint, Vivaldi preferred the kinds of effects that had theorists complaining for years afterwards: assigning the bass to the violins for an airy and weightless effect, writing whole movements

in stark unison (as in "Deposuit potentes" of the Magnificat, or the orchestral opening of the Gloria), or creating movements of pure effect like the bowed vibrato of "Et Misericordias" in the Magnificat.

The answer to this vision of heaven as a kind of particularly fabulous opera house came with a return to what was now seen as the sobriety and discipline of Palestrina's style. Francesco Durante, a Neapolitan, was especially celebrated for his resurrection of this *stile antico*. In fact he was one of the rare Italian composers in the eighteenth century who preferred

writing for the Church to writing for the opera house. A beloved and much-respected teacher (of Paisiello and Pergolesi, among others), Durante created his own kind of synthesis between the light operatic style which was to be one of the chief ingredients in the emerging Classical style and the "strict" counterpoint of the previous era. This synthesis, what Grétry referred to admiringly as "contrepont sentimental," proved extremely popular in the mid-eighteenth century, and by the time of his death Durante was hailed by Rameau as being "the greatest master of harmony of Italy, that is to say, of the whole world." His Magnificat enjoyed a lasting success through the nineteenth century, in part because of the revived interest in Palestrina; no less a critic than Hanslick found a very Romantic pleasure in it, calling the work "a tone-poem in which the beauty of religion celebrates the religion of beauty."

—Robert Mealy is a professional violinist as well as program annotator. He is a member of the early-music ensemble Benefit Street.

"The Roman style is more sedate than the Venetian; the latter is on the whole melodic, the former seeks a more continual harmony."

VOCAL TEXTS

Hodie Christus Natus Est (Palestrina)

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli,
laetantur archangeli:
hodie exultant justi dicentes:
Gloria in excelsis Deo.

Today Christ is born,
today the Savior has appeared;
Today on earth angels sing
and archangels rejoice;
today the just joyfully exclaim:
Glory to God on high.

O Magnum Mysterium

O magnum mysterium, et admirabile
sacramentum,
ut animalia viderent Dominum
natum jacentem in praesepio.
Natum vidimus, et choros angelorum
collaudantes Dominum. Alleluja.

O, great mystery, greatly to be marveled at:
that lowly beasts should see their Lord
come to birth and lying in a manger.
We have seen a child, and choirs of angels
singing praise to the Lord.
Alleluia.

Quem vidistis, pastores, dicite,
annuntiate nobis, quis apparuit?
Natum vidimus, et choros angelorum
collaudantes Dominum. Alleluja.

Tell, you shepherds, whom have you seen?
Announce to us who has appeared on earth.
We have seen a child, and choirs of angels
singing praise to the Lord. Alleluia.

Hodie Christus Natus Est (Gabrieli)

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli,
laetantur archangeli:
hodie exultant justi dicentes:
Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.

Today Christ is born,
today the Savior has appeared;
Today on earth angels sing
and archangels rejoice;
today the just joyfully exclaim:
Glory to God on high
and on earth peace to men of good will.

Magnificat, RV 610a (Vivaldi)

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae. Ecce
enim ex hoc beatam me dicent omnes
generations. Quia fecit mihi magna; Qui potens
est, et sanctum nomen ejus.

And my spirit hath rejoiced in God my Savior.
For He hath regarded the lowliness of His
handmaiden; for behold, from henceforth all
generations shall call me blessed. For he that is
mighty hath magnified me and holy is His name.

Et misericordia ejus a progenie in progenies
timentibus eum.

And His mercy is on them that fear Him
throughout generations.

Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.

He hath shewed strength with His arm; He hath
scattered the proud in the imagination of their
hearts.

Deposuit potentes de sede, et exaltavit humiles.

He hath put down the mighty from their seats,
and hath exalted the humble and meek.

Esurientes implevit bonis et divites dimisit inanes.

He hath filled the hungry with good things; and the rich He hath sent empty away.

Suscepit Israel puerum suum, recordatus misericordiae suae.

He remembering His mercy hath holpen His servant Israel.

Sicut locutus est ad Patres nostros Abraham et semini ejus in saecula.

As He promised to our forefathers, Abraham and His seed forever.

Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost! As it was in the beginning, is now and ever shall be, world without end. Amen.

Magnificat (Durante)

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Savior.
For He hath regarded the lowliness of His handmaiden; for behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me and holy is His name.

Et misericordia ejus a progenie in progenies timentibus eum.
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Glory be to the Father, and to the Son, and to the Holy Ghost! As it was in the beginning, is now and ever shall be, world without end. Amen.

Gloria, RV 589

Gloria in excelsis Deo.

Glory be to God on high.

Et in terra pax hominibus bonae voluntatis.

And on earth peace to men of good will.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise thee, we bless thee, we worship thee, we glorify thee.

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to thee for thy great glory.

please turn the page quietly

Domine Deus, rex coelestis, Deus pater
omnipotens.

Domine fili unigenite Jesu Christe.

Domine Deus, agnus Dei, filius patris. Qui tollis
peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem
nostram.

Qui sedes ad dextram patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, tu
solus altissimus, Jesu Christe.

Cum sancto spiritu in gloria Dei patris,
Amen.

O Lord God, heavenly king, God the father
almighty.

O Lord, the only begotten Son, Jesus Christ

Lord God, lamb of God, son of the father. Thou
that takest away the sins of the world, have mercy
upon us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand of the Father,
have mercy upon us.

For thou alone art holy, thou alone art the Lord,
thou alone, Christ, art most high.

With the Holy Ghost in the glory of God the
father, Amen.



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German Chamber Music

January 27 at Jordan Hall at NEC

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Lieder of Reichardt, Zelter, and Benda

Haydn: Symphony No. 94 in the arrangement by Salomon

John Finney directing.

Purcell: Anthems for the Chapel Royal

March 24 at Jordan Hall at NEC

March 26 at Sanders Theatre

John Finney directing.

The Chamber Series is sponsored by
WCRB, 102.5 FM.



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≈ Symphony Series ≈

Bach and Handel

February 10 and 12 at Symphony Hall

February 16 at Veterans Memorial Auditorium, Providence

J.S. Bach: Brandenburg Concerto No. 4

Missa Brevis in G Minor

Handel: *Dixit Dominus*

Christopher Hogwood conducting the
H&H chorus and orchestra.

Theater Music of Mozart and Benda

March 3 and 5 at Symphony Hall

Mozart: *Thamos, King of Egypt*, K. 345

Georg Benda: *Medea*

Christopher Hogwood conducting the
H&H chorus and orchestra, with actress
Claire Bloom

Purcell: *The Indian Queen*

March 31 and April 2 at Symphony Hall

Christopher Hogwood conducting the
H&H chorus and orchestra, with

Catherine Turocy and the New York
Baroque Dance Company.

Haydn in London

April 28 and April 30 at Symphony Hall

Symphony No. 94, "Surprise"

Sinfonia Concertante in B flat

Arias from *L'anima del filosofo*

Selected Marches

Christopher Hogwood conducting the
H&H orchestra

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The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier period instrument orchestra and a national leader in historically informed performance.

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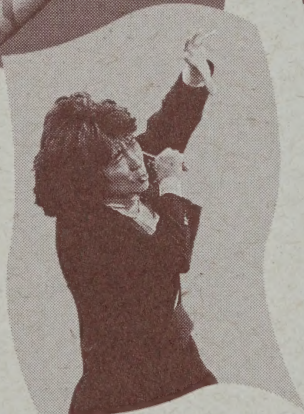
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